

handel and haydn society

thomas dunn. music director

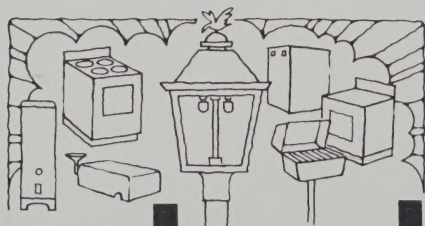


157th season

1971-72 SEASON OF THE HANDEL AND HAYDN SOCIETY

- PROGRAM I:** Friday, October 29, 8:30 p.m., Jordan Hall
J. C. BACH Symphony in G Minor
SWEELINCK Psalm 150
STRAVINSKY Dumbarton Oaks Concerto
FRANÇAIX Le diable boiteux (with puppets)
- PROGRAM II:** Friday, December 10, 8:00 p.m. sharp, Symphony Hall
HANDEL Sunday, December 12, 8:00 p.m. sharp, Symphony Hall
Messiah (1754 Foundling Hospital Version)
- PROGRAM III:** Friday, February 4, 8:30 p.m., Jordan Hall
A MOZART EVENING (with dancers and dice)
Symphony No. 29, K. 201
Arias for Soprano K. 344, 208 and 528
Contradances, K. 462
A Quadrille, K. 463
Musikalisches Würfelspiel, K. 516f
- PROGRAM IV:** Friday, March 10, 7:00 p.m. sharp, Symphony Hall
J. S. BACH The Passion according to Saint Matthew
(complete in German)
- PROGRAM V:** Friday, April 28, 8:30 p.m., Jordan Hall
BRAHMS Nanie and Schicksalslied
RACHMANINOFF Piano Concerto No. 3
HONEGGER La Danse des Morts (The Dance of the Dead)

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HANDEL AND HAYDN SOCIETY

157th Season

1971-72

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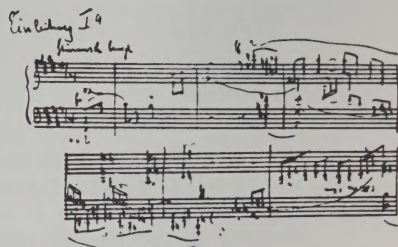
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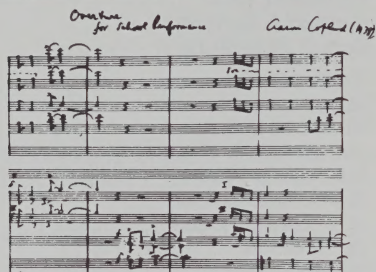
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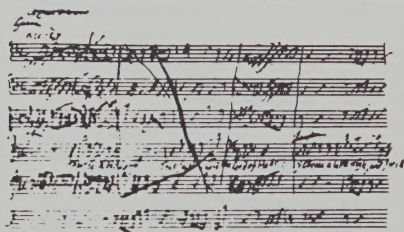
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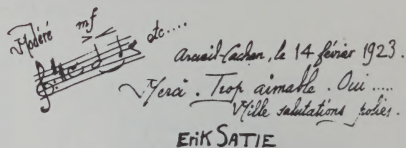
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HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

DECEMBER 10, 1971 / DECEMBER 12, 1971 / 8:00

SYMPHONY HALL

George Frideric Handel

MESSIAH

(Version of April 5, 1754, at Covent Garden
and May 15, 1754, at the Foundling Hospital)

Giulia Frasi	Soprano I	Diane Higginbotham
Christina Passerini	Soprano II	Ellalou Dimmock
Caterina Galli	Alto	Shirley Love
John Beard	Tenor	Charles Bressler
Mr. Wass	Bass	Francis Hester

The Chamber Chorus of the Handel and Haydn Society
Members of the Boston Philharmonia

MESSIAH

PART THE FIRST

Sinfony

Recitative, Tenor

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the LORD, make straight in the desert a highway for our God.

Air, Tenor

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

Chorus

And the glory of the LORD shall be revealed, and all flesh shall see it together: for the mouth of the LORD hath spoken it.

Recitative, Bass

Thus saith the LORD of hosts; Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake all nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the LORD of Hosts.

Air, Soprano II

But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire.

Chorus

And he shall purify the sons of Levi, that they may offer unto the LORD an offering in righteousness.

Recitative, Alto

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US.

Air, Alto and Chorus

O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou, that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the LORD is risen upon thee.

Recitative, Bass

For behold, darkness shall cover the earth, and gross darkness the people: but the LORD shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Air, Bass

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Pifa

Recitative, Soprano I

There were shepherds abiding in the field, keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,

Chorus

Glory to God in the highest, and peace on earth, good will toward men.

Air, Soprano I

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Recitative, Alto

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Air, Alto and Soprano

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

Chorus

His yoke is easy, and his burden is light.

INTERMISSION (Ten Minutes)

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

Air, Alto

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

Chorus

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. And with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the LORD hath laid on him the iniquity of us all.

Recitative, Tenor

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus

He trusted in God that he would deliver him; let him deliver him, if he delight in him.

Recitative,

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity of him, but there was no man, neither found he any to comfort him.

Air,

Behold, and see if there be any sorrow like unto his sorrow.

Recitative, Soprano I

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

Air, Soprano I

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The LORD strong and mighty, the LORD mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The LORD of hosts, he is the King of glory.

Recitative, Tenor

Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

Chorus

Let all the angels of God worship him.

Air, Soprano II

Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the LORD God might dwell among them.

Chorus

The Lord gave the word; great was the company of the preachers.

Air, Soprano I

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Chorus

Their sound is gone out into all lands, and their words unto the ends of the world.

Air, Bass

Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the LORD, and against his Anointed.

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

Recitative, Tenor

He that dwelleth in heaven shall laugh them to scorn: the LORD shall have them in derision.

Air, Tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Chorus

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

INTERMISSION (Ten Minutes)

PART THE THIRD

Air, Soprano I

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the firstfruits of them that sleep.

Chorus

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative, Bass

Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trumpet:

Air, Bass

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

Recitative, Alto

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

Duet, Alto and Tenor

O Death, where is thy sting? O grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

Air, Soprano II

If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

HANDEL: *Messiah*

In 1894 a set of orchestral, choral and solo parts for *Messiah* was discovered in London's Foundling Hospital. These parts formed part of Handel's legacy to the Hospital: in the third codicil of his will (dated August 4, 1757) he gave "a fair [clean and legible] copy of the Score and all Parts of my Oratorio called The Messiah to the Foundling Hospital." His executors had a new score prepared from the composer's conducting score and new parts prepared from orchestral and vocal parts which had been in use since at least 1754.

The Foundling Hospital material seems never to have been used for an actual performance; there are many errors in the parts which would not have gone unnoticed in rehearsal. The discovery at the Hospital was important because, with the single exception of *Esther*, the performance material of no other oratorio of Handel is known to have been preserved.

The hospital for unwanted children to which Handel deeded his most famous work was established by a retired sea captain, Thomas Coram, in 1739. In less than a decade larger quarters were necessary and a new hospital was opened in January, 1750. King George II contributed a large sum of money for the erection of the chapel and Handel himself donated a new organ. Handel was appointed one of the "Governors and Guardians" of the Hospital. On May 1, 1750 began the series of annual presentations of *Messiah* for the benefit of the Foundling Hospital. R. M. Myers (*Handel's Messiah: A Touchstone of Taste*) calculates that Handel's services brought in nearly £7,000 for the Hospital's use. The performances of the 1750s established *Messiah* as the popular favorite it remains today, this in contrast to the years 1746-48 when interest was not high enough for a single performance.

There has never existed an "authoritative" version of *Messiah* in the sense of a detailed, definitive model of the whole and its separate parts which represents the "last word" of the composer. The arias were subject to frequent revision ranging from major alterations to mere changes of key. A certain number of these alterations were occasioned by the varying abilities of his singers: some were excellent artists, others merely tolerable. If necessary, Handel would simplify an aria or assign it to another of his soloists.

Some of the variants are artistic second thoughts, not surprising if we recall that *Messiah* was completed in the extraordinarily short space of three weeks. Even the first performance (Dublin, 1742) did not agree with the autograph manuscript. Most of the arias exist in two or three versions; "Thou art gone up on high" and "How beautiful are the feet" were recast five times. In fact, so many are the variants that Handel could have led a different *Messiah* each of the thirty-four times it was given in London under his direction.

The score and parts bequeathed to the Foundling Hospital reflect the oratorio not as an evolving work but as a single moment in its performance history. They do not represent a "definitive" version. It is evident from pencilled indications in Handel's score and from other sources that as the soloists changed so did the arias. As far as we know the number and position of the choruses remained fixed. In the *Textual and Critical Companion* to his edition of *Messiah* Watkins Shaw describes and evaluates the Foundling Hospital material. Besides the score there are twenty-eight separate part-books; only the first solo soprano book is missing but it can easily be reconstructed. The soloists' part-books are of special interest since each has the name of a specific singer attached. From the minutes of the General Committee of the Foundling Hospital we know that the group of singers named on the part-books was assembled for the 1754 performance of *Messiah*. They never appeared as a group again. The part-books thus establish an authentic version as conducted by Handel in the year 1754; in later years he undoubtedly departed from this scheme in small particulars. Handel used five

soloists in 1754: two sopranos, one alto, one tenor and one bass. In the division of the soprano arias among two singers the second soprano received the arias "But who may abide," "Thou are gone up on high" and "If God be for us."

With reference to "But who may abide" there is no evidence that Handel ever gave this particular version (with the *prestissimo* "For he is like a refiner's fire") to a bass. The original version of this aria (without the *prestissimo*) was for bass but Handel seems to have discarded it. The Foundling Hospital score restores the *Pifa* to its original brevity (11 measures) without the *da capo* used even in the first performance. This movement derives its name from the *pifferari*, bands of strolling musicians whom Handel had seen in Italy. The composer never used the term "Pastoral Symphony."

In the Foundling Hospital material "He shall feed his flock—Come unto him" must have been in the missing first soprano part-book and hence not divided in two keys between alto and soprano. Handel seems to have used the duet version in the 1750s and these performances follow his practice in this, not the Foundling Hospital manuscript. The recitative "He was cut off" and the aria "Thou didst not leave" are allotted to the first soprano, the music being identical with that usually sung by the tenor.

The 1754 Foundling Hospital material calls for the first soprano to sing "How beautiful are the feet" in a version dating from 1749 which is somewhat shorter than the one which Handel had originally written in the autograph manuscript. (For the first performance in Dublin Handel had adapted an anthem setting of "How beautiful" which he had written for the Chapel Royal.) The aria is followed by a choral setting of "Their sound is gone out." The candidly operatic "Why do the nations rage?" will be sung in the shortened form of the Foundling Hospital version (38 measures + recitative) rather than according to the longer (96 measures) first version. Dramatically the shorter version is the more forceful of the two, leading more directly to the ensuing chorus "Let us break their bonds asunder." The aria + recitative ends in E minor and the chorus completes the cycle to the key of C major in which the aria began.

Included in the 1894 Foundling Hospital "find" were part-books for oboe and bassoon. Even if they were not found we could have assumed that, according to a common practice of the period, winds would have been used in tutti passages as reinforcement. No wind parts (except trumpet) are called for in the conductor's score but an eighteenth-century copyist would have been expected to extract them. In the case of the present material the copyists were under the supervision of John Christopher Smith, Handel's close associate, who directed the Foundling Hospital performance of 1759 a few weeks after the composer's death.

Generally the oboes play in unison with the chorus sopranos; they are not used in the solos. The bassoons double the bass, being silent only while the solo voice sings. They are employed, however, in the accompanied recitative "For behold, darkness shall cover the earth." As for the proportion of winds and strings: at the last performance Handel conducted at the Hospital he had 4 oboes and 4 bassoons with 12 violins, 3 violas, 3 cellos and 2 basses—a quite heavy bass and a reedy sound in the tutti passages. There were about two dozen singers including the soloists.

The search for the "historical" *Messiah* will never be fully brought to a close. There are too many uncertainties and Handel himself never established a definitive version of the oratorio. It was not even published until after his death. With the evidence at our disposal we can, however, establish a "reasonable conjecture," as Watkins Shaw puts it, about the Handelian tradition of *Messiah* performances from 1754 to 1759 at the Foundling Hospital. This is what Mr. Dunn and the Handel and Haydn Society offer this year. Both in concept and style of presentation these performances approach the *Messiah* Handel conducted for the benefit of the six hundred foundlings his charity helped to support.

Thomas Dunn



THOMAS DUNN begins his fifth season as Music Director of the Handel and Haydn Society. Renowned for his excellence as a musician and scholar, Mr. Dunn has established the Society as one of the finest chorus-orchestra combinations in the country. He has consistently received such critical acclaim as: "It is difficult to over-praise what Thomas Dunn has accomplished with the venerable Handel and Haydn Society . . . ," and, "...he has everything going for him."

A graduate of John Hopkins University, the Peabody Conservatory of Music, from which institution he received the Distinguished Alumnus Award, and Harvard University, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, The Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

Mr. Dunn has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College, where he also was conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York. In the summers of 1968 and 1969 he conducted at the Bach Festival at the University of Buffalo and lectured on Bach cantatas. In the summer of 1970 he taught at the Blossom Music Festival and lectured at Aspen, Colorado. He was invited to return to Aspen this past summer to lecture and to present a seminar in orchestral conducting.

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also director of Music at New York's Church of the Incarnation, Editor-in-chief of E. C. Schirmer Music Company, and Music Director of the Festival Orchestra of New York.

Assisting Artists

DIANE HIGGINBOTHAM, soprano, born in Anniston, Alabama, began studying voice and piano at an early age. She received Music and Arts degrees from Birmingham-Southern College and continued her studies at New York University in musicology. Miss Higginbotham has appeared in such diverse genres as musical comedy, theatre of the absurd, and Shakespeare, in addition to her performances of music from all periods. She has sung Baroque literature with the Festival Orchestra of New York, contemporary French works with Musica Aeterna, and early English and Italian repertory with the Juilliard Madrigal Ensemble. She has also been heard in recitals, oratorio, and opera throughout the United States and Europe. Recently, she has performed with the Robert Shaw Chorale, the Orpheon Chorale, the Little Orchestra Society, and the Schola Cantorum of New York. In 1969, Miss Higginbotham made her New York debut in *Prometheus* by Carl Orff, and last season made her Boston debut with the Handel and Haydn Society in Haydn's *Die Jahreszeiten*.

ELLALOU DIMMOCK, soprano, has appeared throughout New England in performances which have included works from the medieval period to the contemporary. For twelve years she was soloist with the Camerata of the Museum of Fine Arts, Boston. She has had solo appearances in the Gardner Museum, with the Boston Pops, the Handel and Haydn Society and at several colleges in New England including M.I.T., Harvard, Brandeis, Colby, Amherst, Wesleyan, Trinity, Yale, Connecticut, Vassar, Clark and Haverford. Recently she performed Beethoven's *Missa Solemnis* with the Masterworks Chorale of Lexington, and the title role in Puccini's *Suor Angelica* with the Associate Artists Opera Company, Boston. At Clark University she was La Folie in the American premiere of Rameau's *Platée*. Mrs. Dimmock is Associate Professor of Music in Performance at Wheaton College, Norton, Massachusetts, soloist at the Union Church, Waban, and has a private voice studio in Lexington.

SHIRLEY LOVE, mezzo-soprano, has been a member of the Metropolitan Opera since 1964. Her performances there include both supporting and leading roles such as Suzuki in *Madame Butterfly*, and Maddelena in *Rigoletto*. A winner of the American Opera Auditions, Miss Love made her debut in Italy as Rosina in *Il Barbiere di Siviglia*, at Teatro Nuovo in Milan, and in addition, has appeared as Orfeo in Gluck's *Orfeo ed Euridice*, Lucretia in Britten's *Rape of Lucretia* and many other roles in operas by Gounod, Nicolai, Verdi, Puccini, Mozart and Wagner. She has also performed with the Philadelphia Lyric Opera, the Winter Park Bach Festival in Florida, the Ravinia Festival, Carmel Bach Festival and with the Nashville and Cincinnati Symphonic Orchestras.

CHARLES BRESSLER, tenor, is well known for his accomplishments in the performance of diverse and difficult scores from Purcell to post-Stravinsky. Since his 1953 debut as soloist with the New York Pro Musica Antiqua, Mr. Bressler has toured extensively throughout the United States and Europe. He has performed with major orchestras such as the Boston Symphony and the New York Philharmonic, as well as a variety of chamber groups. In 1971 he was soloist in Haydn's *Die Jahreszeiten* (*The Seasons*) with the Handel and Haydn Society. His performance in the American premiere of Henze's opera, *The Bassarids*, at Santa Fe, has been repeated at European festivals in London, Versailles, Brussels, Oslo and Helsinki. He has recently completed a State Department tour of Poland, Rumania, Yugoslavia and Turkey. Mr. Bressler won the Best Male Singer Award from the Theatre of the National Festival in Paris for his role as Daniel in the Decca recording of *The Play of Daniel* with the Pro Musica Antiqua. Mr. Bressler also records for Columbia Records.

(Continued on page 12)

Assisting Artists (Continued)

FRANCIS HESTER, bass-baritone, is well known to listeners in all fields of music. He studied at Juilliard where he was a student of Mack Harrell, and at the New England Conservatory in Boston where he studied with Frederick Jagel. He has also studied with Roland Hayes. Mr. Hester has performed extensively in the fields of opera and oratorio throughout the country. He has taken part in the Marlboro Music Festival and was a Berkshire Music Centre Award winner at Tanglewood. He has been soloist with Youth Concerts at Symphony with members of the Boston Symphony, the Boston Pro Musica as well as with the Buffalo Symphony, the Detroit Symphony, the Chamber Opera Society of Baltimore, and the Denver Lyric Opera. Last season Mr. Hester was soloist with the Handel and Haydn Society in their performances of *Messiah*.

The Handel and Haydn Society invites you to be included on our mailing list. Please send your name and address to:

The Handel and Haydn Society
416 Marlborough Street
Boston, Massachusetts 02115

CHORUS AUDITIONS

Auditions for the chorus of the Handel and Haydn Society are scheduled throughout the season. Singers interested in auditioning are invited either to attend chorus rehearsals which are held Tuesday evenings from 7:30 to 10:00 p.m. in St. Andrew's Hall, Trinity Episcopal Church, Copley Square, Boston, or to contact the Handel and Haydn Society, 416 Marlborough Street, Boston, Telephone 536-2951.

*Events such as the
Handel and Haydn Society
Concerts bring us together by
the communication of beauty
through the art of music.*



New England Telephone

The performer who disregards the likes and dislikes of his audience is destined to have a short career. If he professes not to care, he is either a liar or a fool.

By and large, an audience comes to a concert to be pleased by what it hears; the performer, on the other hand, is there to please the audience and himself. His professional career depends upon how well he succeeds in this effort, and, generally speaking, his success is measured by the size and approval of his audience.

The mutual search for pleasure is an essential ingredient of the concert situation; it is also one of its weaknesses. All too often, the search is nothing more than a ritual in which the participants play it safe: the audience seeks out the performers and programs which have given it pleasure in the past or which have been glamorized by clever press-agentry, and the performer looks to his well-worn repertorial bag of proven crowd-pleasers. The end result is artistic stagnation, and the concert hall takes on the aspects of a musical mausoleum.

Music is art and science – inseparable. It is rhythm, meter, pitch, timbre, dynamic level, an infinite variety of sounds in vertical and horizontal combinations. It can be harsh, abrasive, dissonant or soft, gentle, melodious. It can soothe or disturb, provoke sadness or joy. There is more to music than mere aural gratification. It is born of the mind and it speaks to the mind. Theological disputes over the existence of celestial choirs aside, music is for the living, not the dead.

There are increasingly alarming signs that concert activities in America are in serious difficulty. Some have even predicted the ultimate demise of concert life as we know it. That, hopefully, is an overly pessimistic view, but there can be no doubt that changes will take place.

The Handel and Haydn Society has been involved in concert activities for over a century and a half and has no intention of giving up after coming so far. We aspire to please you with our performances, but we hope to challenge you as well. If, in doing so, we incur your occasional displeasure, we will be reassured that we are alive, that our audience is alive, and that we are doing our part to keep music alive. That, after all, is our only reason to be here.

George E. Geyer

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*An Invitation to Membership
in the
Handel and Haydn Society*

The purpose of the Handel and Haydn Society is to promote the performance, study, composition, and appreciation of music, especially choral music.

Members of the Handel and Haydn Society are entitled to vote in the affairs of the Society, to attend the social functions, to receive advance notice of all concerts sponsored by the Society, and to be given special consideration in seating.

We invite you to become a member of the Society.

Detach and Return

APPLICATION FOR MEMBERSHIP

The Secretary
Handel and Haydn Society
416 Marlborough Street
Boston, Massachusetts 02115

Date _____

Dear Sir:

Please accept my* application for membership in the Handel and Haydn Society for the year 1972. My membership contribution is enclosed.

- ☐ Contributor – \$10.00 ☐ Donor – \$25.00 ☐ Sponsor – \$50.00
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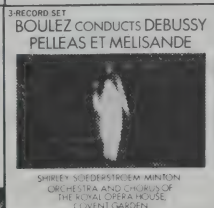
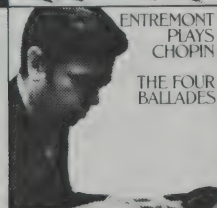
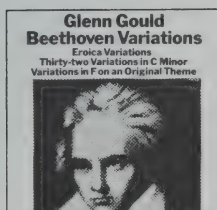
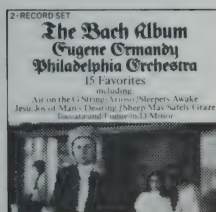
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ALL-MOZART PROGRAM

Friday, February 4, 1972

Jordan Hall, 8:30 p.m.

SYMPHONY NO. 29, K. 201

One of Mozart's first great instrumental works and a symphony of unflagging good spirits.

ARIAS FOR SOPRANO, K. 344, 208 and 528

Two of these arias come from neglected dramatic works of Mozart while the third is one of his finest concert arias. Soloist is Barbara Wallace.

CONTRADANCES, K. 462

A QUADRILLE, K. 463

(With Dancers)

Dances composed by Mozart for the elegant balls and masquerades of imperial Vienna.

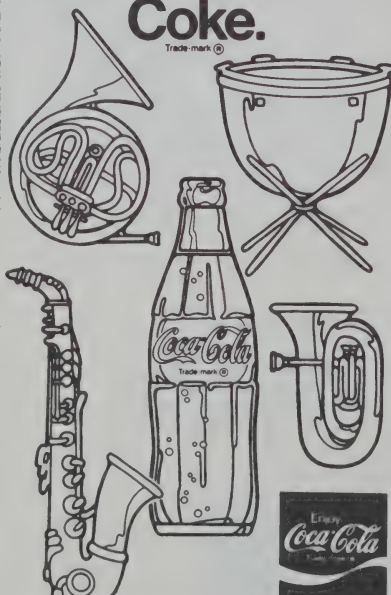
MUSIKALISCHES WÜRFELSPIEL, K. 516f

(With Dancers and Dice)

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CELEBRATE NEW YEAR'S EVE WITH US . . .

at Symphony Hall

December 31, 1971, 8:00 p.m.

HAYDN Die Schöpfung (The Creation)
 (Complete in German)

Soloists:

Diane Higginbotham, *soprano*

Richard Shadley, *tenor*

Francis Hester, *bass-baritone*

Chorus of the Handel and Haydn Society

Members of the Boston Philharmonia

Thomas Dunn, Music Director of the Society, *conducting*

at Horticultural Hall

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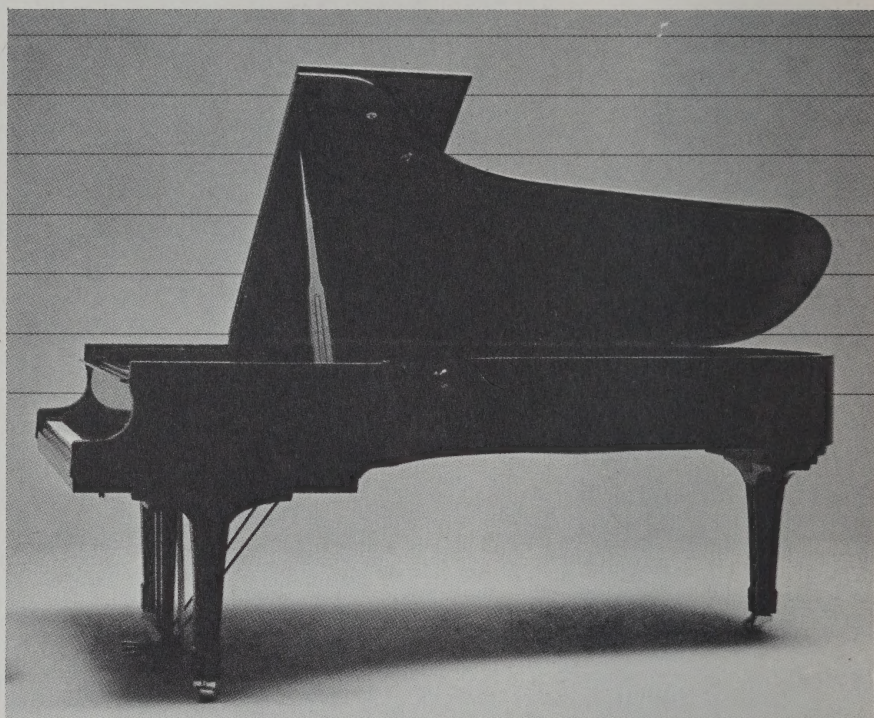
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Dare to dress as you care — White Tie to Tie-dye.

Concert tickets priced at \$7.25, \$6.25, \$5.25, \$4.25 and \$3.25. If you wish to make reservations for the party, please include an additional \$1.50 per person. You may order tickets for the concert alone. Because of space the New Year's Eve party must be limited to the first 800 reservations. Subscribers and members will have preference for their family and friends.

Combination concert and party ticket available by mail-order only at the Society's Office, 416 Marlborough Street, Boston 02115; Phone 536-2951. (Please include a self-addressed, stamped, envelope with your order.) **Concert tickets available at Symphony Hall Box Office (266-1492).**

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